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For twenty years Mr. Robinson's services as Curator of Classical Antiquities have been of exceptional value. Supported in his work by the confidence of the Trustees, he made the department in his charge more important than any other in the Museum. During the period of his curatorship the department has been rapidly enriched by works of ancient art of unusual interest and importance secured through the remarkable agency of Mr. Edward Perry Warren, by means of liberal gifts of individuals and large appropriations by the Trustees. Mr. Robinson's disposition of the collections in the department, his arrangement of these important additions, and his reports upon them have not only rendered them of immediate value to the students and lovers of ancient art in this community, but have gained for the Museum and for himself a high reputation among the scholars of antiquity in Europe as well as in America. The loss to the Museum of such services is greatly to be deplored.

In their prolonged investigations of the administration of the Museum, your committee have become convinced that the existing By-Laws require many changes in order to match the changed conditions of the Museum since they were originally adopted, and in order to secure efficiency and harmony of administration. The committee thinks it essential that the By Laws should be amended before negotiations to secure a new Director are opened. They therefore submit a new draft of By-Laws which will serve to indicate the changes which they think desirable, and they submit it with the recommendation that it be referred to a committee of three for examination and revision, and that this committee be requested to report at the annual meeting in January next.

In concluding their report, the committee cannot but express their hope that the friends of the Museum will recognize that after the loss it has sustained in the withdrawal of Mr. Robinson from its staff, it requires more than ever their cordial coöperation and support.

Respectfully submitted,

(Signed) CHARLES ELIOT NORTON.

" CHARLES W. ELIOT.

" J. C. GRAY.

" C. S. SARGENT.

" WILLIAM ENDICOTT.

### Resolutions

Adopted by the Trustees December 9, 1905, in  
Accepting Dr. Robinson's Resignation.

*Resolved*, That the resignation of Mr. Edward Robinson as Director and Curator of Classical Antiquities be accepted.

*Resolved*, That the Trustees of the Museum of Fine Arts have received with extreme regret the resignation of Mr. Edward Robinson, its Director. His position and reputation are so generally recognized by the community and by other museums both here and abroad, that his departure is a very serious blow to our Museum. During the whole period of his connection with the Museum Mr. Robinson has served it with distinguished ability, fidelity and zeal, and a single-hearted

devotion to its highest interests. He has done more to promote its growth, better its condition, and increase its reputation than any other man now living. His established position as an authority has increased and extended the reputation of the Museum in this country and abroad, and the Trustees will be fortunate if they find a successor so competent to continue the work which Mr. Robinson has done with such honor to himself and credit to the Museum.

*Resolved*, That these resolutions be made part of the records of this meeting, and that a copy of them be sent to Mr. Robinson and to each Trustee and officer of the Museum.

### The By-Laws of the Museum.

At the recommendation of the special committee whose report is printed above, the draft of changes proposed by them in the By-Laws of the Museum was referred by the Trustees to a committee of revision. On January 12 the latter committee reported a draft of amendments which was adopted by the Trustees at their meeting of January 18. They are aimed at giving to the Director a larger share of responsibility as administrative head of the Museum, to the Curators larger powers in respect to the management and development of their respective departments, and to the whole staff a voice advisory in regard to the general welfare of the Museum, thus relieving, in considerable degree, the Trustees, through their committees, of the more detailed supervision of the administration with which they have charged themselves since the foundation of the Museum. A single executive committee, to be called the Committee on the Museum, takes the place of two of the former standing committees, namely, the Executive Committee and the Committee on the Museum. It will retain supervision and control of all matters concerning the administration of the Museum as well as of all purchases of works of art and other expenditures of money. With a view to bringing the Trustees and the friends of the Museum into closer relation with the details of its work, visiting committees to the various departments are provided, to which other persons than members of the Board are eligible.

### Recent Acquisitions of the Chinese and Japanese Department.

Among the valuable objects recently acquired by this department we must not fail to draw attention to three remarkable paintings, which we reproduce in the present number. Of other paintings and of the sculptures we shall have occasion to speak in later bulletins.

The large picture, the Bishamon-mandara



**BISHAMON-MANDARA.**

The god Bishamon with his attendants.

10th Century.

(Japanese of the Daigoji School.)

(3' 11" x 2' 3"), belongs to the second great movement of Eastern Asiatic art. The first movement was a growth out of the common artistic inheritance of Asia, and was akin in spirit to the Babylonian and early Indian. It culminated in Japan under the sculptor Toribusshi in the beginning of the seventh century. The second movement was an outcome of Buddhist influences on Chinese art in the Tang dynasty (618-907 A. D.). Numerous were the artists who flocked from India and the adjacent countries to the Celestial soil to leave their impress there. We may mention the celebrated names of Wuttivarjina, Sakya-buddha, Domma-sessha, and Wutti iso. Their style has been termed the Greco-Indian, or the Indo-Byzantine, though we have many grounds for considering it as an independent development. Japan, which became imbued with Tang ideals about the middle of the seventh century, has contributed four different expressions to this movement.

The first is the Nara style (700-800 A. D.). Its earliest remains are the wall-paintings of Horiuji, which remind us of the paintings of Ajunta cave in India, though more perfect in form. By great good fortune a fine specimen of this period, a Hokkemandara, is included among the works preserved at the Museum.

The second style is known as that of the Heian period (800-900 A. D.), when the mystic symbolism of esoteric Buddhism gave a new turn to art.

The third is called the Fujiwara style (900-1200 A. D.). The Bishamon under consideration belongs to it. A splendid Fugen-bosatsu of this epoch is also preserved at the Museum.

The fourth, that of the Kamakura period (1200-1400 A. D.), marks a transition to the third great movement and is characterized by extreme delicacy and tenderness of treatment. To this last period we shall have opportunity to refer in a future bulletin.

The Fujiwara style, though it reflects the Indian and the Tang ideals, may be said to be essentially Japanese in its character. Here we find for the first time the emancipation of the island art from continental traditions, for with the decay and final overthrow of the Tang empire during this period the flow of intercourse with China ceased. Japan thrown back on her own resources evolved new features in art and literature. This period is rich in schools of painting, each full of vicissitudes. Local differentiations of the style must also be kept in mind while we are studying the various masters. The subjects painted were mostly religious. The painters were either monks or artists who held hereditary offices at some of the great monasteries, drawing their

inspiration from the tenets of the sects to which they belonged. Thus the Kasuga painters who worked under the patronage of the Kasuga Temple of Nara held different traditions from their fellow artists of the Koya or the Daigoji monastery. The sacred images of the Esoteric Buddhists differ in conception and treatment from those of the Exoteric Buddhists.

The Bishamon-mandara before us is a painting of the Esoteric sect. It represents the god Bishamon (called in India Vaisravana) as the supreme object of worship. Bishamon is one of the four guardian kings of heaven and was a favorite deity in the Fujiwara period together with his consort Kichijoten (Laksmi). He conferred power and wealth, while his wife bestowed love. Here he is depicted with a drawn sword in his hand, surrounded by his attendants, the goddesses and demons. His feet are supported on the hands of Kichijoten. It is a symbolism of strength resting on love. The drawing is superb and the passages of color full of subtle beauty. There is a royal magnificence in the poise of the figure and the flow of the draperies.

Tradition has attributed this picture to Omino-mifune, of the eighth century, who painted the shrine doors of Kai-danin at Nara; but there is every reason to believe that the painting could not be earlier than the tenth century. Our inclination would be to call it a work of the Daigoji school in the end of that century. Daigoji was a great centre of Esoteric Buddhism in those days and possessed many artists, among whom we may mention Chinkai. Another hypothesis is barely possible — that it is a work of the Kozanji school in the late twelfth century, as the artists of that time tried to revive the Daigoji style two centuries later; but the silk and pigments seem to belie this hypothesis. The whole feeling points to a time when the influence of Kanaoka was still in the air. The painting is a grand specimen of Fujiwara art. In our opinion it is the best painting of Bishamon we have seen anywhere.

The two paintings which follow are two well-known pieces which belonged to Kobori-Enshiu, a daimyo of the early seventeenth century, celebrated as a tea-master and a great connoisseur. They are mentioned in the Kogabikō (the standard work on Japanese painting).

In them we are face to face with an entirely new phase of art markedly distinguished from the Fujiwara. They belong to the third movement of Oriental art. In the Sung dynasty (960-1280) Buddhism, absorbed into the Chinese consciousness, had produced in combination with Confucianism and Taoism a new conception of

**REISHOJO.**

By Baen, 12th Century.  
(Chinese.)

life and art. Now begins the age of Neo-Confucianism and Zennism. Man attempts to realize his ideal in nature itself. He strives to divest himself of superfluous accessories in order to commune directly with the essence of things. Thus he delights in landscapes instead of in the images of Buddhist saints. He prefers the purity and suggestiveness of an ink painting to the rich colored works of the Tang period.

In the small picture of *Reishojo* (9 $\frac{5}{8}$ " x 10 $\frac{1}{8}$ ") by Baen (Mayuan) we have a splendid specimen of the Sung masters. Baen was a member of the Sung Academy and lived at the close of the twelfth century. It represents the maiden *Reisho* standing in a snow-scape with a bamboo basket in her hand. She was the daughter of *Hokoji*, a Zen scholar of the Tang dynasty, and, like her father, a great philosopher. Many tales are extant about her learned discussions, and she was a favorite subject of the Sung painters. In this piece we can feel the solitary grandeur of a noble soul lost in the wilderness of thought.

The next landscape (1' 1" x 2' 4 $\frac{3}{4}$ ") is by *Josetsu*, who is famous as the father of ink painting in Japan. Before his time only a few practiced it, and the history of modern Japanese painting begins with his name. Thus he holds a

**INK LANDSCAPE.**

By *Josetsu*, 15th Century.  
(Japanese.)

place similar to that of *Cimabue* in Italian art. Little is known of his life except the fact that he was a monk of the Zen monastery, *Sogokuji*, in *Kioto*, and lived in the middle of the fifteenth century. He was the teacher of *Shiubun*, who in turn taught *Sesshiu*. This picture is important not only for its high artistic merit, but for its historical significance. In it we can already touch the feeling which later flowered in full beauty under *Sesshiu* and the *Kanos*. His works are very rare.

### Print Rooms.

#### Exhibition of Scenes from the Passion.

An exhibition of scenes from the *Passion* is to be opened in the *Print Rooms* about the end of *January*.

The interest attaching to this subject, the ample amount of material available for selection, as well as the nearness of the *Easter* season, have led to this choice. It is safe to assert that, aside from the childhood of *Christ*, no period in the *New Testament* has proved as fruitful a source of inspiration to artists as this powerful and pathetic culmination of the evangelist's tale. Again and again have the greater among the early painter-engravers approached the *Passion*